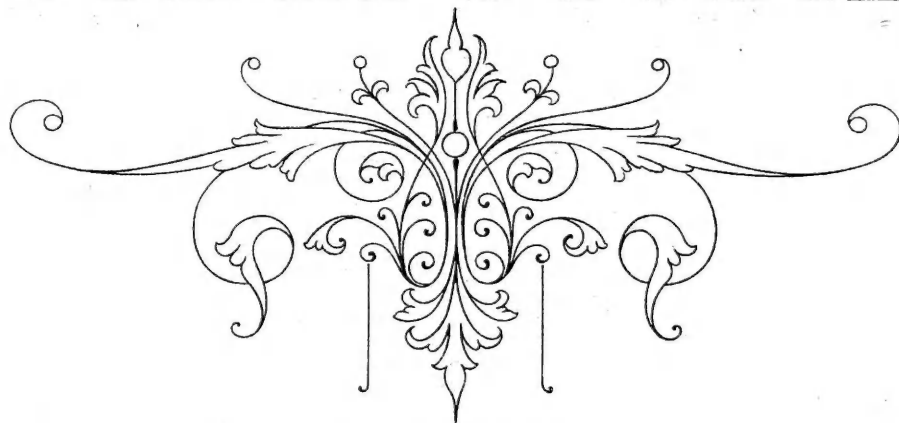


CARCASSI

TWENTY-FIVE  
MELODIOUS AND PROGRESSIVE

# GUITAR STUDIES



EDITED BY

VAHDAH OLCOTT-BICKFORD

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## EDITOR'S FOREWORD

Editing and fingering these twenty-five valuable Studies of Carcassi so that they would further meet the requirements of students as well as advanced players and facilitate the work of teachers, has been a pleasure, for the reason that in all the editions of these Studies published hitherto, none have given any right hand fingering whatsoever and none have pointed out the special points for which each study was fitted, nor given explanations or suggestions as to how to study.

These Studies were originally designed by Carcassi to be used after his Method, Op. 59 and were issued immediately after its publication, the object being to impart expression and facility in execution. It is suggested that more benefit will be derived from them after having gone through a complete Method, so that the technic will be adequate for their expressive performance.

Matteo Carcassi was born in Florence, Italy in 1792 and died in Paris, January 16, 1853, about four years after the publication of the Twenty-five Studies, Op. 60, though in the few years intervening between the publication of his Method and these Studies in 1849, he left opus works up to Op. 80 and numerous smaller pieces without opus numbers. He was one of the most famous of the celebrated Italian masters of the guitar and toured all the principal cities of Europe, creating extraordinary enthusiasm wherever he went. The guitar world is indebted to him for many new ideas and perfections in guitar playing and it is said that he carried the resources of the instrument to a greater length than any guitarist before him.

As regards the study of these Studies, careful consideration should be given to the fingering of both hands, the melodies must be well brought out and distinct from the accompaniment parts, while all expression marks should be carefully observed as indicated. Observance of accents should not be overlooked, and care should be taken in shifting positions that the shifting is done smoothly and gracefully. Students may develop a splendid technic with these Studies, busy teachers can keep their technic in good trim by devoting a little time to them regularly, while artists and soloists know only too well the benefit that is to be derived from their constant or daily practice.

*Vahdah Olcott-Bickford*





**STUDY Nº2 A** splendid study for obtaining equality of tone on rapidly reiterated notes. The left hand chord positions should be taken at once in each instance, and without the slightest perceptible break between chords.

**Moderato con espressivo**

*A-minor*

8d. Pos. 5th 7th 8th 6th

*mf* *cresc.* *f*

*dim.* *sf* *p* *sf* *p*

5th

*f* *pp* *mf*

*cresc.* *f*

2d. 5th 3d.

*sf* *sf*

5th Pos. 3d. Pos. 5th 7th

*p* *mf*

8th 10th Pos.

*f* *sf* *p*

2d. 5th 5th

*sf* *p* *rall.* *pp*

4 4

**STUDY N<sup>o</sup> 3** is especially good for the practice of carrying the melody note with the third right hand finger, and also for strengthening that finger. The notes with the stems turned up should be played with the third finger of the right hand, and well accented.

*A-major* **Andantino**

3d. Pos. 5th Pos.

*f* *rf* *cresc.* *p* *cresc.* *f* *f* *Grand barré* *4th Pos.* *cresc.* *7th* *8th Pos.* *Grand barré* *rall.* *pp*

**STUDY N<sup>o</sup> 4** An exceptionally fine Slur Study. The left hand fingers should remain on their chord positions while the slurs are being made, and not moved unless necessary for use on other notes.

*D-major* **Allegretto**

*f* *cresc.* *mf* *rf* *5th Pos.* *7th* *9th Pos.*





STUDY N<sup>o</sup> 6 is one of the best ever written for the purpose of teaching the sustaining of the melody note, while a running accompaniment is carried on throughout. Great care should be taken with the alternating of the right hand fingers and thumb, in the accompaniment parts, as marked. The melody should be made to sing in a very legato manner, so that one note blends into the next. A beautiful little classic it is when well played.

**Moderato.**  
*C-major*

6 *f* *mf* *pf* *sf* *dim.* *Lento* *rall.* *f* *a tempo*



**STUDY N<sup>o</sup> 7** This is splendid for the development of tonal equality on reiterated notes, as well as for arpeggio and slur practice. The bass should be well accented throughout, keeping the Allegro tempo with a well marked rhythm

*A-minor* **Allegro.**

The musical score for Study No. 7 is written in A-minor and Allegro tempo. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (A-minor), and a 7-measure rest. The music is marked *f* (forte). The second staff continues the melody, also marked *f*. The third staff includes the instruction *Poco ritenuto* and *a tempo*. It features a *p* (piano) dynamic and a *f* dynamic. The fourth staff is marked *mf* (mezzo-forte). The fifth staff continues the *mf* dynamic. The sixth staff includes a *mf* dynamic and a *cresc.* (crescendo) marking. The seventh staff includes a *cresc.* marking and a *f* dynamic. The eighth staff is marked *mf*. The ninth staff includes a *Poco ritenuto* instruction and a *p* (piano) dynamic. The tenth staff concludes the piece with a *p* dynamic. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f*, *p*, *mf*, and *cresc.*. Performance instructions include *Poco ritenuto* and *a tempo*. The key signature has one flat (A-minor). Fingerings are indicated by numbers 1-4. Some notes are marked with 'x'.

**8 STUDY N° 8** Very good practice for the slurring of notes on the inside strings is afforded in this Study, as well as for the easier slurs on the first string. The left hand chord positions should be held firmly throughout the group or groups in which they occur, and the left hand should not be lifted from its position except to take the next chord. Excellent practice will be found in this study for the slur with one finger, while the other left hand fingers are occupied with a chord.

**Moderato.**

*E-major*

**STUDY N° 9** A beautiful and graceful Study for slurs throughout the different positions, and a very excellent one for the practice of shifting from one position to another in runs and slurs.

*A-major* **Allegretto grazioso**



10 **STUDY N<sup>o</sup> 10** A very musical and interesting practice in thirds with slurs is found in N<sup>o</sup> 10. This Study is perhaps the most interesting one of its kind in guitar literature. The little slurred triplets should be very gracefully played, and should only be picked with the right hand fingers on the first note of each beat or group, — the other notes being slurred with the left hand fingers.

**Allegretto**

*D-major*

5th Pos. 7th Pos. 3d. Pos. 5th Pos.

3d. Pos. 5th Pos. 7th Pos. 5th Pos.

3d. Pos. 5th Pos. 7th Pos. 3d. Pos.

8th Pos. 10th Pos.

*mf* *cresc.* *mf*

**STUDY N<sup>o</sup> 11** is a good study for facility of both hands, presenting some awkward, or unusual intervals or shifts of the left hand, and requiring great nimbleness of the right hand fingers in alternating for its proper execution. The tempo should be quite rapid to give it the proper *agitato* effect. Careful attention should be paid to the fingering in order to keep the study smooth in rendition.

**Agitato**

*D-minor*

*f* *mf* *dim.*

3d. Pos.

STUDY N<sup>o</sup> 12 is an exceptionally good one for the rapid changing of left hand chord positions throughout the different positions of the instrument, and should be practiced daily until the chords can be changed with perfect smoothness.

### Andante mosso.

D-major

12



**STUDY N° 13** is a particularly interesting one for the practice of the continuous open note, giving a peculiar effect which cannot be obtained on any other instrument than the guitar. The notes with stems down should be accented as much as possible and made to blend into the following downward turned notes, which comprise the melody, while the continuous open E should be played distinctly, yet with a feathery, graceful and dainty touch.

*Andantino grazioso*  
*A-major*

13

*pf* *f* *mf* *cresc.* *dim.* *rall.* *a tempo* *f* *dim.* *p* *rall.*

STUDY N<sup>o</sup> 14 Is excellent for scale passage work. For the cultivation of beautiful scale work and the equal-izing of the different fingers this is a fine exercise. Good shifting exercise will also be found in this Study.

**Allegro moderato.**  
*D-major* 2nd Pos.

14 *mf*

9th Pos.

2nd Pos.

*f*

9th Pos.

2nd Pos.

*mf*

7th Pos.

2nd Pos.

*f*

*ff*

14 STUDY No 15 is a splendid right hand study, especially for the practice of the thumb, first and second fingers, and it affords excellent practice for the first finger of the right hand in playing on the D string, as is necessary to do in certain figures. The fourth finger of the left hand is also given some good work in this Study.

**Allegro moderato.**  
C-major

15

*mf* *cresc.* *f*

*p* *mf*

*mf*

*f*

*f*

*sf* *mf*

*cresc.* *f* *sf*

*sf* *sf*

3d. Pos. 7th Pos. 3rd Pos.

X

Barre 2 1 3 1 1 1 3

Barre 1 3 1 1

Grand barré

*mf* **STUDY N° 16** This is a little gem of sufficient beauty to use as a solo, at the same time being a fine study for the development of a singing, legato melody, with a subordinated, yet distinct accompaniment. Phrases are **Andante**. well defined by the rests in the melody part at the end of each phrase. Great care should be taken with the quality of tone produced, and the expression marks should be carefully followed.

*F-major*

*mf* *la melodia molto legato*

*rit.*

<sup>16</sup> **STUDY N<sup>o</sup> 17** is an excellent one for the practice of all the different intervals, octaves, tenths, thirds and sixths, as well as for the less common intervals, such as fourths, etc. This Study is particularly good for intervals, since it

**Moderato.** employs them all.

*A-minor*

Moderato. employs them all.  
A-minor

17

*f* *mf* *dim.* *cresc.* *f* *p*

8th Pos. 6th Pos.



STUDY N<sup>o</sup> 48 is primarily a Study for rapid shifting of positions and demands perfect action of every finger. It should be practiced daily until it can be played at a good Allegretto tempo without a break in connecting positions. It is a splendid study for building up technic.

17

**Allegretto.**

*A-major*

18

9th Pos.

*f*

2d. Pos.

*p*

4th Pos. - Grand barré

*mf*

2nd Pos. Bar.

*pf*

Grand barré

*f*

*f*

*p*

*sf*

3d. Pos.

*pf*

9th Pos.

*cresc.*

*f*

*p*

*rf*

*rall.*

*p*

\*) The Glide = produced by striking the first notes with the right hand and then immediately sliding with the fingers of the left hand to the second chord.

18 STUDY No 19 Is at once a Study for both hands, for the left hand in carrying an even, singing, legato melody and for the right hand in the rapid accompaniment figure. The accompaniment notes should be very distinct and even, but ever subordinate to the melody.

*Allegro moderato.*

*E-minor*

19

*mf* *p* *f* *sf* *cresc.* *Grand barre 2d. Pos.* *Grand barre 7th Pos.* *mf*

**STUDY Nº 20** An interesting study in arpeggios and slurs. The arpeggio should be as smooth where the position is changed as where the left hand position is a simple chord and the right hand fingers follow each other in the most natural order. This cannot be done without a great deal of practice, and this Study is a splendid one for daily practice at all times, as it keeps the hand in good condition, and the fingers agile. 19

**Allegro brillante**

*A-major*

20

The musical score for Study No. 20 is written in A major (one sharp) and 12/8 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The music is marked *f* (forte) and includes fingerings (1, 2, 3, 4) and positions (5th Pos., 7th Pos., 8th Pos., 9th Pos.). The score includes various arpeggios and slurs, with dynamics such as *f*, *mf* (mezzo-forte), *pf* (piano-forte), and *cresc.* (crescendo). The piece concludes with a double bar line and repeat signs.

STUDY No 21 is an excellent slur and grace note study, making use of the double grace note or mordent which should be executed very smoothly and without jerkiness or uneven accent or rhythm.

20 *A-major Andantino.*

21

*pf* *rf* *p* *rf* *pf* *f* *the bass well marked* *p* *cresc.* *f* *mf* *f* *mf* *f* *dim. - - rall.* *pp* *D.S. al*

STUDY N<sup>o</sup> 22 brings in many important technical points, the descending arpeggio with slurs, scale passages, shifting positions, and peculiar chromatic runs. This exercise requires a great deal of study and practice for its proper execution, and when it is perfected is a good study to keep for daily practice for keeping the technician in good condition. 21

*Allegretto.*

*C-major*

22

5th Pos.

*f*

7th Pos.

*mf*

Grand barré

6th 7th Pos.

5th Pos.

*f*

*mf*

*dim.*

7th Pos.

*p*

*cresc.*

5th Pos.

8th Pos.

3d. Pos.

*f*

*mf*

Grand barré

Grand barré



22 STUDY N<sup>o</sup> 23 is a splendid one for slurs in shifting positions and brings in an interesting change of key. Excellent practice is here found for slurs on the B string. All slurs should be made very smoothly,

**Allegro.**  
A-major

23

mf

p

Fine

mf

8th Pos.

6th Pos.

4th Pos.

8th Pos.

8th Pos.

3d Pos.

7th Pos.

cresc.

D. S. al.

STUDY N<sup>o</sup> 24 There are many important technical points covered in this Study, glissando, triplet slurs, chords in many positions, odd chromatic runs, triplet arpeggios, etc. and it requires a great deal of study and demands a good Andantino con espressione technique to execute it properly. A splendid daily study for the artist as well as the E-major student.

24

pf

3 3 *cresc.* 1 3 2nd Pos.

*mf* *p*

**Animato** 4th Pos. Grand barré 4th Pos.

*f* *mf* *p* *pp*

Grand barré 4th Pos.

*cresc.* *mf*

Bar. 1 4

*pf* *f*

*mf* *dim.* *rall.* *pp*

24 STUDY N<sup>o</sup> 25 takes the student over the entire fingerboard up to the twelfth fret with great rapidity changing from one position to another, in both arpeggio and scale forms. Many slurs are brought in, and in the last page slurring from high notes to the open E. All guitarists would do well to keep this constantly in the repertoire of studies for daily work for keeping the fingers of both hands in fine condition.

**Allegro brillante**

*A-major*

25

7th Pos.

4th Pos. - - - 9th Pos.

4th Pos. Grand barré 9th Pos.

7th Pos. 5th Pos. 7th Pos.

5th Pos.

cresc.

7th Pos.

*f* X X X X X X X *f*

*mf*

2nd Pos. - - - - -

7th Pos. 4th Pos. 9th Pos.

*mf* 2nd Pos. - - - - -

4th Pos. 9th Pos.

*mf*

9th Pos.

Petite Barre

9th Pos. 3d. Pos.

5th 9th Pos. 9th Pos.

12th Pos.

*f*

*ff* *sf* *sf* *sf* *Fine*

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